



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Lhermitte has a pleasing picture in his "Goose Girl," a ragged peasant guarding her boisterous flock. The same artist contributes one of the several imitations to be seen this spring of the bold departure from conventionality which last year brought the name of M. Béraud into prominence with his "Christ Chez le Pharisien." In his "Friend of the Humble," Lhermitte depicts the Saviour breaking bread at the frugal meal of a group of French peasants in nineteenth century costume. Another work of this description is Jacques Blanche's "L'Hôte," in which we see the Creator seated at table with a family of modern *bourgeois*. In "L'Education Divine," M. Laurent Gsell likewise brings the figure of our Lord into modern life, representing him as addressing a gathering of children in one of the public gardens of Paris.

Monsieur Béraud's own contribution is still another episode from the Scripture, and treated in the same manner as his "Christ at the House of the Pharisee," that is to say, the placing before us of the figure of Jesus, in proper attire, surrounded by a group of persons wearing ready-made clothes of the Rogers-Peet order. Béraud's Pharisees, Sadducees, virgins and Magdalens are Parisians of the true Boulevard or Bellville physiognomy, clad in cutaways, frock coats or roundabouts. "The Descent from the Cross" is the subject of this year's picture, with the last act of the Divine Tragedy located on the heights of Montmartre, overlooking the French capital. The dead body of the Saviour, partly enveloped in a winding sheet, is being lowered to earth by a Catholic priest in a black cassock. Several workmen in everyday attire lend assistance, while Mary Magdalen, wearing a crape veil and very becoming mourning weeds, wrings her hands and gazes heartbroken upon the sad scene. The Virgin, whose gray hair is partly hidden by a small black bonnet, weeps in agony. On the brow of the hill nearest to Paris a common-looking laborer shakes his fist at the city which has crucified his Redeemer.

This sort of thing may be very clever, but it is equally revolting and sacrilegious. The artist may be made to suffer for it one of these days.

Dagnan-Bouveret exhibits, among other things, a capital head of Coquelin Cadet with a broad smile on his face. Gervex has an amusing little picture of an infant puzzled by the ticking of a watch and evidently contemplating its destruction. J. M'Neil-Whistler shows several "Nocturnes," and an admirable portrait of Lady Meux. John Sargent's contributions are a portrait of Carl mencia, already seen in New York, and a study from the nude.

Joseph Israels, whose works are so highly prized on this side of the Atlantic, shows a fine canvas, entitled "Maternal Care," a Dutch interior rendered with the grace and simplicity which characterize all of this artist's productions. Among a number of excellent landscapes by Iwill is a striking "View of Dordrecht," with the river Meuse aglow in the setting sunlight. Carolus Duran is represented by ten separate works, the best of which is the "Portrait of Mrs. Harriet Hubbard Ayer," of Recamier Cream fame. "Pillage d'Armoire," showing an open cupboard and a quantity of broken crockery affords M. Lambert an opportunity of charming us with a group of his cats and kittens reveling in the destruction they have caused, William T. Dannat sends several original paintings portraying the olive skins and iridescent costumes of certain Spanish female types.

Jan Van Beers displays two little pictures finished with his usual care and detail. A horribly realistic work catalogued as the "Dream of Dante," and showing the infernal regions, forms part of La Touche's exhibit. The entire end of the principal gallery is taken up by a colossal Puvis de Chavannes, which is to form one of the decorative panels in the Hotel de Ville. It represents "Winter," a snow-covered forest with groups of peasants, woodcutters and hutsmen, and is distinguished by that softness of atmosphere and harmony of color which have placed the great impressionist in the first rank among decorative painters. The eminent Dutch artist, H. W. Mesdag, exhibits several seascapes, and his brother, Taco Mesdag, has a fresh and breezy "Marshland Round Scheveningen."

It has been a comparatively easy task to cast a passing glance over the walls of the old and the new Salons, and to jot down, at random, impressions of certain of the canvases hung thereon. To embody in a single paragraph, however, a *résumé* of the whole, gives us pause. We are disposed to be captious in our criticism, yet do not know where to begin; there is so much to condemn, so comparatively little to praise.

I wonder if any of those whose names figure upon either of the catalogues of 1892 have ever read a letter written long ago by Jean François Millet to his friend Pelloquet. If not, it may be well to reproduce a line of it for their benefit.

"You belong," wrote the immortal master of Barbizon to his compatriot, "to the very small number of persons who believe

that all art is a language, and that a language is made to express one's thoughts. If more of us were of the same opinion we should not see so much aimless writing and painting as we do at present. I try in my work to express—so far as is within my power—things and conditions which, to me, are matters of faith. I desire to have the people whom I paint look as if they belonged to their station, and I strive to express the impossibility of their ever being anything but what they are."

More than once, in the pages of THE COLLECTOR, and in touching upon various Paris exhibitions, have I called attention to the condition which Millet so vigorously fought against, and which is so apparent in both of the great Salons.

Nothing is to be gained by the vain effort to express the inexpressible. Let things remain as they are, and as nature, and not modern ideas, intend that they should be. Let art be guided by nature, not nature by art. Then, and not till then, will our spring exhibitions be of the right sort.

PARIS, May 15, 1892.

JOHN PRESTON BEECHER.

## THE GREAT PARIS ART SALES

CERTAINLY the two most remarkable of recent art sales in Paris, which have trodden on each other's heels, as it might be, have been those of the Dumas and the Daupias collections. Both the collectors in question were famous through years of collectorship as connoisseurs of high order, who had bought many pictures, who had sold what they did not desire, and who had preserved to themselves that which, to their thinking, represented in its highest degree the phase or phases of art in which each was individually interested. It is scarcely to be wondered at, therefore, that the dispersion of their collections should arouse a degree of enthusiasm among collectors and dealers which is perhaps unprecedented in the history of modern art sales. The figures of the sales, as below, cannot but be found of interest to collectors and art lovers.

The prices at the Dumas sale included—Villon: "Moulins de Hollande," 2,000f.; "La Mandoline," 2,050f.; "La Musette," 2,150f.; "La Pipe," 4,500f.; "Les Cuivres," 8,200f.; "Le Dessert," 11,350f.; "Les Œufs," 4,000f.; "Le Potiron," 4,500f.; "Le Casque du Roi Henry II," 7,400f. Corot's "Solitude" fetched 8,500f.; "Reverie," 4,300f.; "La Madeleine," 5,000f.; "Crépuscule," 19,500f.; "Au Bords de l'Eau," 5,100f.; "La Rochelle," 3,450f. By Jules Dupré, the "Crépuscule" commanded 6,900f.; "Le Pêcheur," 6,155f.; "La Mare," 5,000f.; "Coucher de Soleil sur la Mer," 11,500f.; "Le Pont de l'Isle Adam," 3,500f. Troyon's "Le Paturage" commanded 11,500f., and the picture by Jacque, of the same title, 3,700f. Mme. Vigée-le-Brun's "Portrait de Femme" fetched 9,900f., and her other portrait of a woman, 3,300f. The "Jeune Femme" of Nattier commanded 11,600f.; Prud'hon's "Aminta," a very small drawing, scarcely two inches high, 7,100f.; a drawing by De Neuville, "La Defense du Village," 1,000f.; Prud'hon's "Apotheose du Génie de la Peinture" (a drawing), 6,500f.; Latour's "Portrait de M. Silvestre," (a crayon drawing), 1,520f.; and the "Portrait de Vestris II ou Vestris Allard," by Mme. de Romani, 1,800f.

Some other prices were: by Madeleine Lemaire, "Avant le Bal" (a pastel), 2,120f.; Nattier, "Jeune Femme," 3,700f.; Prud'hon, "L'Innocence," 2,200f.; Fragonard, "Scene Galante," 2,900f.; Lefebvre, "Marie Madeleine dans la Grotte," 9,900f.; Diaz, "Sous Bois," 4,100f.; Flameng, "Coquetterie," 2,050f.; Delacroix, "Faust et le Docteur Wagner," 3,655f., and "Le Roi Rodrigues, apres la Bataille de Guadalete," 5,500f.; Lefebvre, "Femme Nue," 25,500f.; Fromentin, "Centaur et Centaures," 17,500f.; Tassaert, "La Transfiguration de la Madeleine expirante," 6,500f.; "L'Enfant Jesus Sur Sa Croix entouré d'anges Enfants," 2,005f.; "Le Reve dans la Mansarde," 8,500f., and "Bacchus et Erigone," 2,500f.; Rosalba Carriera, "Portrait de Mlle. Aissé," a pastel, 1,950f.; Prud'hon, "Reverie," a drawing, 2,850f.; Peyronneau, "Portrait de M., in pastel, 5,600f.; Prud'hon, "Femme nue, de face, les bras levés," a drawing, 1,950f.; Boucher, "Venus Nue, Entendue," a tinted crayon, 2,000f.; and Chardin, "Portrait de Sedaine," 2,700f. The Meissoniers went at, "Le Colonel Massue," 3,100f.; "Les Joueurs d'échecs" (pen drawing), 4,500f.; "L'Attente" (sepia and gouache), 3,600f.; "Le Mousquetaire" (water color), 6,950f.; "Porte-drapeau de la Garde Civique Flamande" (sepia and gouache), 3,300f.; "Le Liseur" (grisaille and gouache), 5,000f.; "Le Bretteur" (water color), 6,910f.; "Seigneur Louis XIII" (water color), 4,100f.; "Un Conte Rémois" (crayon and gouache), 3,650f. The total of the sale was \$105,482 for 211 works.

The sum total of the Daupias sale was \$246,832, for the same number of pictures as those in the Dumas collection. Here are the noteworthy figures:

Corot, "Entrée en Forêt," 101,000f.; Troyon, "L'Approche de l'Orage," 100,000f.; Troyon, "Le Barrage," 5,000f.; Marilhat, "Retour de l'Enfant Prodigue," 12,700f.; Isabey, "L'Hôtellerie," 12,600f.; Millet, "Au Puits," 25,000f.; Meissonier, "Un Savant dans un Cabinet de Travail," 3,955f.; Gérôme, "La Vivandière," 2,105f.; Dabigny, "Les Bords de l'Oise," 25,600f.; Diaz, "Le Repos de la Nymphé," 18,500f.; Diaz, "Les Grandes Délaisées," 9,250f.; Roybet, "Le Fumeur," 4,060f.; Pasini, "Jardin du Harem," 6,000f.; Isabey,

## NOTES AND NOVELTIES

VERY few people, says *The News*, of Savannah, Ga., have an adequate idea of the importance of the holdings and purposes of the Georgia Historical Society. The corporation proper has in its own control, devoted to historical research and popular culture, real estate and a library of value not less than \$100,000; and in its Telfair trusts, engaged in the cultivation of knowledge of art, fully \$300,000. It is difficult to fancy objects of greater importance to the community than these, to which such large sums have been appropriated by absolutely private enterprise and spirit, without a dollar from public funds. In all these respects it stands pre-eminent in the south.

\* \* \*

Mr. Theodore Child, writing from Paris to the *Sun*, describes a very interesting collection of Napoleon I relics, which belongs to the Marquis de Biron. They came to him as a legacy from his cousin, who was the daughter of Marshal Bertrand, the devoted adherent of the Emperor, who followed his master even to St. Helena, and remained with him until his death. The authenticity of the relics is completely attested. The objects enumerated by Mr. Child are as follows:

\* \* \*

A steel bed mounted on six castors, folding in the middle by means of four joints, four brass heads, screwed on the four corners, movable bottom of blue and white striped canvas, with cords and webbing of self color and brown. The bottom of the bed is held to the frame by eight hooks along each side, four hooks along each end, and one hook at each of the four corners; in the middle is a shell cross-bar. The bed bears in the middle and on each side twice the name Desouche, with a crown engraved on the steel. The length of the bed is one metre eighty-eight centimetres, its width thirty-nine centimetres, the measures being taken inside the posts; the supports for the webbing are placed at a height of twenty-seven centimetres from the ground; the height of the bedstead from the webbing to the top is seventy-five centimetres. This bed was used by the Emperor at St. Helena until his last moments. There are also four pieces of green silk curtain stuff belonging to this bed, and another bed, of citron wood, brought from London for the Emperor's use at Longwood, but in which he never slept, preferring the camp bed, in which he died.

\* \* \*

The traveling necessary of the Emperor and other objects. A long mahogany box with a cartouche in copper with an N and a crown, enclosed in a case of yellow leather edged with green, worn, with a buckle, inside striped lining. The necessary was made by Biennais, goldsmith to their Imperial Majesties (stamp on the end); the inside of the lid of the necessary contains a razor strop, with a yellow copper gilt-edged case, a tooth comb and an ordinary comb, a mirror with a mahogany back, copper frame and ring. The mirror is kept in place by a copper catch. Between the lid and the interior is a loose cushion of green silk. The necessary contains two razors with inlaid mother-of-pearl handles, of which one bears an N and crown, the blades marked *au singe vert*; a tongue scraper, a steel support, two steel bootjacks, a steel corkscrew, a flat ivory case, a pair of scissors, an ear pick, a pocket knife, tortoise-shell handle, with three blades and a bodkin; a tooth brush with a metal handle, and a gimlet. There is one compartment from which the object is missing. Below are a soap box, a long box, and a small box in silver, with the inside gilt, a silver inkstand, two bottles with silver stoppers, a metal case containing a shaving brush, one compartment empty. There are also a telescope in silver and mahogany, with four slides; a walnut box containing a silver bowl, a large silver gilt spoon with the imperial arms, a tongue scraper, a silver coronation medal; a table composed of three little tables in *bois des îles* with black fillets on which the Emperor used to take his breakfast; a granite obelisque, with brass mounts, which was given by the Emperor to Gen. Bertrand as a souvenir of the campaign of Egypt; a wooden flute, found among the objects belonging to the Emperor; several tea caddies brought from Saint Helena; an ivory statuette, representing the "Ecce Homo" on a pedestal of malachite, with gilt bronze mounts, brought back from Moscow by Gen. Bertrand; a porcelain cup and saucer made by Nast and given by the Emperor to Gen. Bertrand; a buckle with a cameo representing the profile of the Emperor wearing the "petit chapeau," and a bracelet of medals with Greek inscriptions, representing the Imperial family; a bust of Bonaparte, First Consul, in biscuit, by Nast, with the mention: "Fabrique du C<sup>en</sup> Nast Rue des Amandiers D<sup>on</sup> Popincourt," and executed during the Consulate; and a cameo representing the Empress Josephine.

\* \* \*

Still other relics are: A pair of nankeen breeches, another pair of breeches, five shirts, a pair of shoes, three foulards, and two sheets; a volume in calf with the imperial arms and the name Rambouillet: "Rapport du Lieutenant Général Lecourbe," and bearing the stamp of the Emperor's library at Saint Helena; a volume with the same binding, arms, and mention Rambouillet: "Précis des opérations de l'armée du Danube," bearing likewise the mark of the Emperor's library at Saint Helena; a volume with the same binding, arms, and mention: "Précis historique de la campagne du Général Masséna," bearing the stamp of the Emperor's library at Saint Helena; a volume with the same binding, arms, and mention: "Historie Chronologique des Opérations de l'Armée du Nord," bearing likewise the stamp of the Emperor's library at Saint Helena; a volume, same binding, arms, and mention: "Journal Historique des Opérations Militaires du Siège de Perchiera," with the stamp of the library at Saint Helena; a volume bound in red calf: "His-

"La Lettre d'Abandon," 4,000f.; Cermak, "Le Premier Baiser, Souvenir de l'Herzegovine," 5,100f.; Munkacsy, "Interieur d'un Salon," 10,000f.; Von Marcke, "Vaches et Chèvres," 27,000f.; Bastien-Lepage, "Au Temps des Vendages, Paysanne de Damvillers," 16,000f.; Baudry, "Gioventu Primavera della Vita," 15,200f.; Bonnat, "Un Café Turc," 13,200f.; Bouguereau, "La Guerre," 10,000f.; Detaille, "Une Affiche de l'Autorité sous la Première République," 8,000f.; Gabiani, "Les Cavales," 26,000f.; Detaille, "En Reconnaissance," 28,000f.; Gérôme, "A Vendre," 4,900f.; Charlemont, "Polichinelle," 8,800f.; Corot, "Le Lac," 85,000f.; Delacroix, "Episode de la Guerre de Grece," 10,900f.; Benjamin-Constant, "Thédora," 3,750f.; Heilbuth, "Au Bords de la Seine," 4,000f.; Chaplin, "La Lettre," 5,600f.; Jacque, "Troupeau de Moutons sous Bois," 7,500f.; Boucher, "La Musique," 8,100f.; Fragonard, "Le Printemps" (Les Amours dans les Fleurs), 22,000f.; Fragonard, "Le Réveil de la Nature," 20,000f.; Bachelier, "L'Enlèvement de Psyché," 16,000f.; Nattier, "Portrait de Mme. la Marquise de Poyanne," 24,100f.; Nattier, "Portrait de Mme. Victoire" (Fille de Louis XV), 9,700f.; Nattier, "Jeune Femme et Sa Fille," 7,000f.; Pater, "Les Loisirs Champêtres," 14,350f.; Tournière, "Portrait Présumé de Mme. la Comtesse de Rieux," 4,750f.; Watteau, "Le Bal," 20,200f.; Prud'hon, "Portrait de Mme. Anthony et Ses Enfants," 25,500f.; Reynolds, "Mme. Adélaïde, Princess d'Orléans," 33,500f.; Lawrence (Sir Th.), "Portrait de Deux Dames," 255,000f.; Gros, "Portrait de Femme," 10,100f.; Greuze, "Réverie," 34,000f.; Lépicier, "Une Halle," 19,500f.; Voiron, "Portrait de Mme. de Montesson," 6,200f.; Hubert-Robert, "Le Jet d'Eau," 19,000f.; Lépicier, "Portrait de Jeune Femme," 13,600f.; Drouais, "Portrait de la Marquise de Pompadour," 8,900f., and "Portrait de Jeune Femme," 29,000f.

The Bellino sale, which followed that of the Portuguese collector, brought in a total of 360,815 francs. The highest price paid was for J. F. Millet's "Parc aux Moutons," which commanded 100,000f. Other prices were: Millet, "Mère et Enfant" (crayon drawing), 3,450f.; Degas, "Danseuses," 8,800f.; Jacque, "Poules et Coq," 3,000f.; Ruysdael, "Entrée d'un Bois," 11,500f.; Corot, "Souvenir d'Italie," 3,300f.; Nittis, "Courses à Longchamp," 6,100f.; Isabey, "La Peste à Marseille," 6,000f.; Ziem, "Embarquement des Emigrés à Marseille," 6,000f.; Troyon, "Avant l'Orage," 13,000f.; Diaz, "Nympe et Amours," 10,000f.; Corot, "Les Carrières," 22,500f.; Delacroix, "Tigre Assis," 23,000f.; Diaz, "Forêt de Fontainebleau," 19,200f.; Rousseau, "Le Petit Pont," 34,000f.; Delacroix, "Le Mort de Sardanapale," 35,000f.

## THE POSTMAN'S BAG

Editor THE COLLECTOR.

I read in the last number of *The Art Amateur* regarding the American Art Association sale:

"The Barye bronzes at the Detmold sale brought 100 per cent less than Kirby got."

That being the case, were the Barye bronzes given away for 0 or nothing?

If you take 100 per cent from \$1, have you anything left; or does Montezuma figure differently from ordinary mortals?

Look it up, if it is of interest, and you will see the point.

Yours arithmetically,

K——.

Editor THE COLLECTOR.

The historical collection of the Bridgeport Scientific Society has recently received notable additions, as follows: A rare old book by St. Chrysostom, published in Antwerp in 1547. The text is in Latin, and the title is "Narratives of Dr. John Chrysostom, Archbishop of Constantinople, in the Books of the Holy Genesis." This volume was one of the library of Rev. Gurdon S. Coit, for thirty years rector of St. John's Episcopal Church in this city. I found on examining the book that it had cost \$150, and no doubt would bring in New York City at this time a great deal more. It is bound in parchment, with two clasps, and is in a good state of preservation. Another volume is entitled "A Cannon Ball, from the Battle Ground of Waterloo, in Belgium, one of the Decisive Battles in History—the Downfall of Napoleon Bonaparte." A flask, another addition, was formerly the property of Hans Christian Andersen, the famous Danish story teller, and was left by him to his intimate friend, General De Raasloff, ex-Consul-General of Denmark at New York City. Hence it came at the late general's death into the possession of his son, Harrold De Raasloff, E. C., now of Tokio, Japan, and from him to the party who donated it to this society.

DAVID PELL SECOR,

Curator and Librarian of the Bridgeport Scientific Society.

There has recently been an interesting find of Luther MSS. in the town library of Zwickau, Saxony. Among them are numerous sermons preached as early as 1512, and reported by his friends. This was when his views upon justification by faith were beginning to take shape, and they are said to show very vividly the workings of his mind and conscience at that time. Earlier than these are notes in Luther's own handwriting on Augustine, Peter Lombard, and Tauler. There are also notes of a course of lectures delivered at Wittenberg in 1516 on the Book of Judges. Some of these documents have already been published.